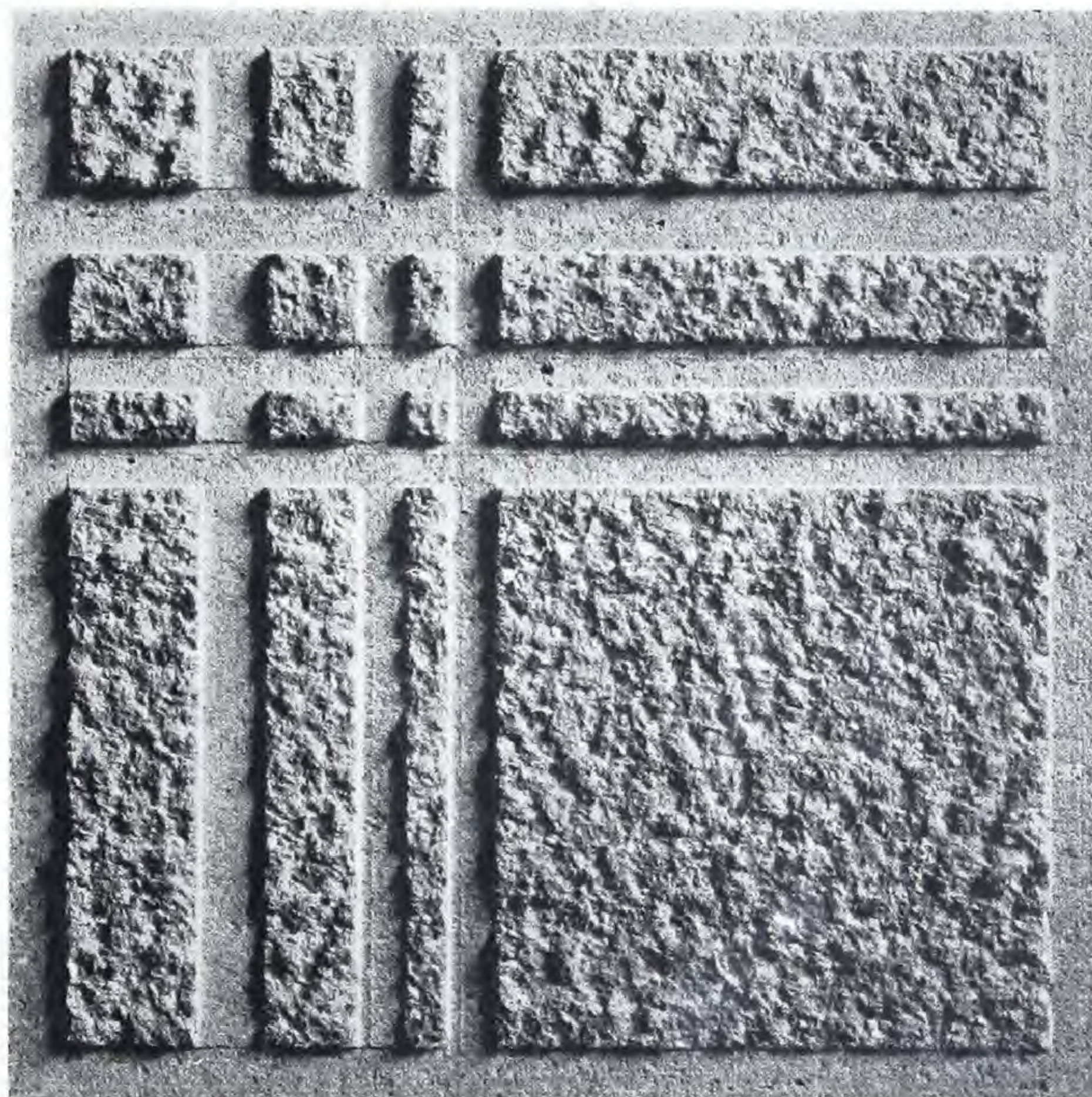


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INDIANA LIMESTONE

Sculpture, Carving and Finishes



ILCO Spandrel Pattern No. 4

Coarse textured surfaces are raised;
the smooth channels are slightly sunk.

INDIANA LIMESTONE COMPANY

BEDFORD, INDIANA

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CCA

That Indiana Limestone is an excellent medium for all forms of sculpture, carving and finishes is clearly demonstrated by these illustrations, reprinted from the June, 1930, issue of THE AMERICAN ARCHITECT by permission of the publishers.

Particular attention is called to the low relief carving now so popular in contemporary architecture, and to the "broached" finish shown on page 12 in the lower left-hand corner. This finish is used in the lower stories of the new Department of Commerce Building, Washington, D. C.

The Indiana Limestone Company, with its more than a score of quarries, is capable of supplying Indiana Limestone in a great range of texture and colortone. Its modern cut stone mills and skilled artisans guarantee perfect workmanship and prompt shipments at all times.



10 pages of
LIME



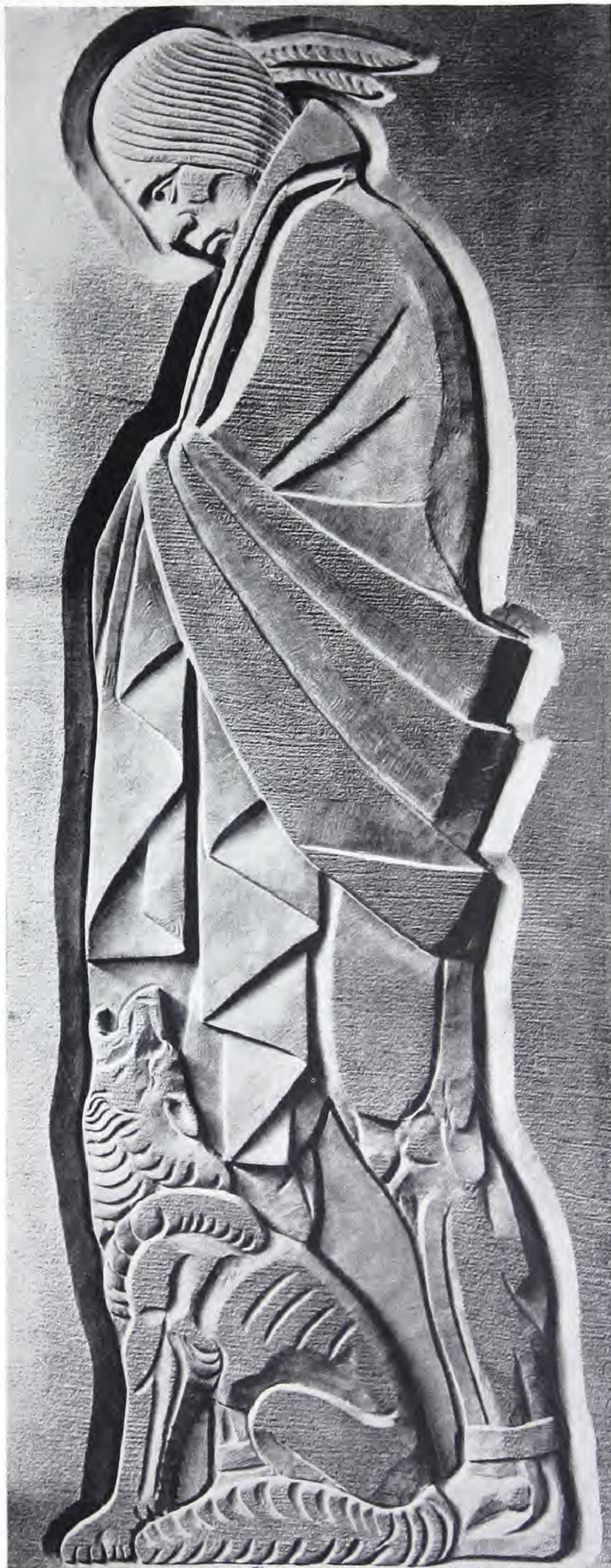


PIONEER CHARACTERS are depicted in a series of decorative panels above the lower stories of No. 333 North Michigan Avenue, Chicago, Ill. Holabird & Root, architects. Fred M. Torrey, sculptor

STONE details



EAGLES nine feet high are decorative features of the Market Street Bridge, Wilkes-Barre, Pa. Carrere & Hastings, architects.





Entrance motif of the Central Savings Bank, New York City. York and Sawyer, architects. Modeled by Ricci and Zari. Carved by John Donnelly Co., New York



A pair of column caps, Parish House, St. John's Church, Laddington, N. Y. Henry W. Rowe Associates, architects

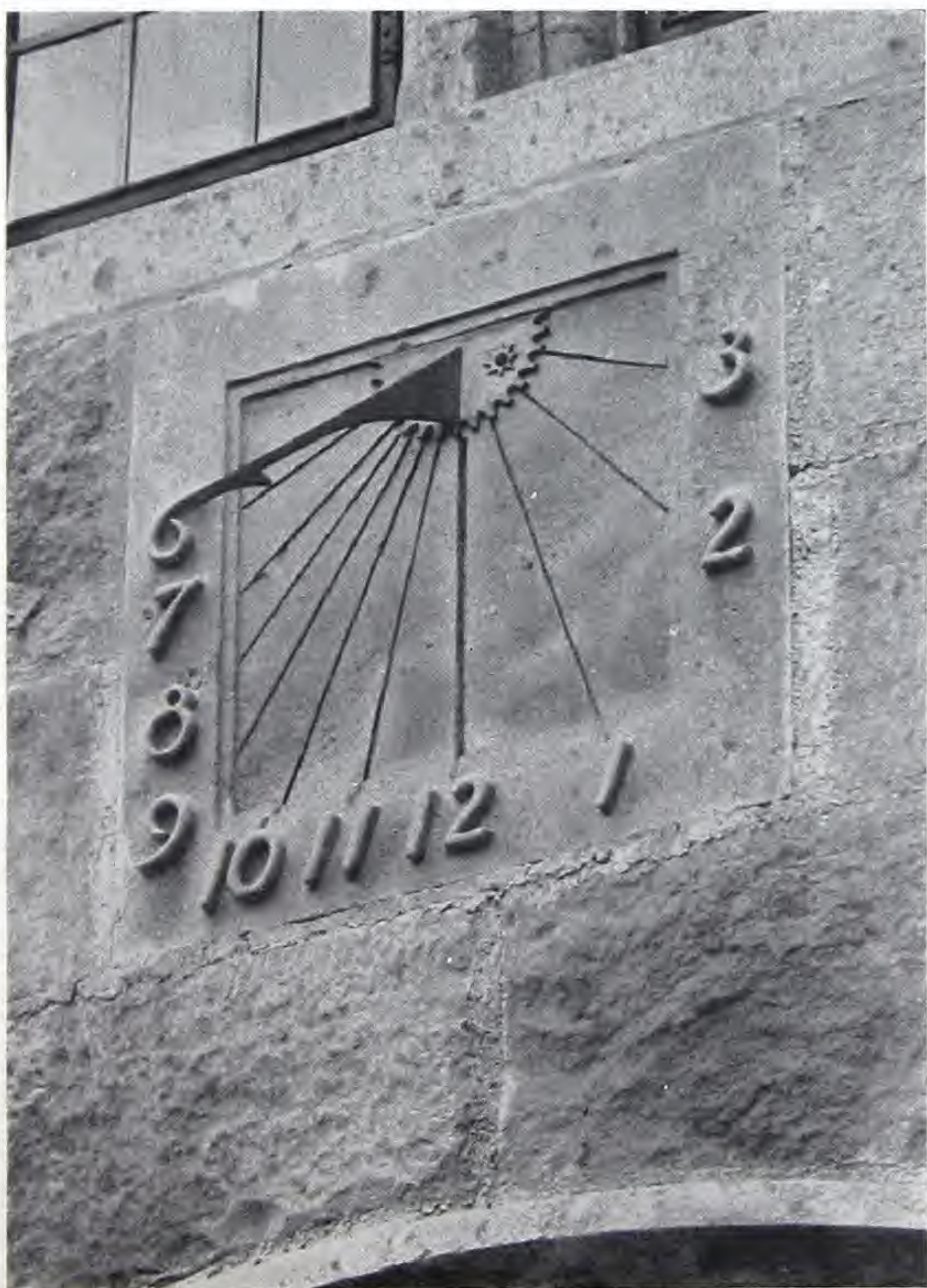


The design of Temple Emanu-El combines Standard and Dark Hollow Gray, Standard and Selected Buff and Variegated Limestone. Kohn, Butler & Stein; Mayers, Murray & Phillip, architects





The facade of the Canal Street Branch of the National City Bank is faced with Select Dark Hollow Gray Limestone, smooth finish. Walker and Gillette, architects



Column and cap executed in Limestone, Parish Church of St. Anselm, New York City. Maginnis and Walsh, architects



A sun dial carved in Limestone which forms one of the many interesting details to be seen in the house of Samuel Savage at Great Neck, Long Island, N. Y. Roger Bullard, architect



One of four lions carved in Statuary Buff Limestone for the Indiana World War Memorial, Indianapolis, Indiana. Walker and Weeks, architects. Henry Hering, sculptor



Detail executed in Variegated smooth finish Limestone. Rodeph Sholem Synagogue, New York. C. B. Meyers, architect



Ornamental detail from the new British Embassy building, Washington, D. C. Sir Edwin Lutyens, architect



*Pair of lions each nine feet long carved in Limestone
for the new British Embassy building, Washington, D. C.
Sir Edwin Lutyens, architect. Broad Bent, sculptor*

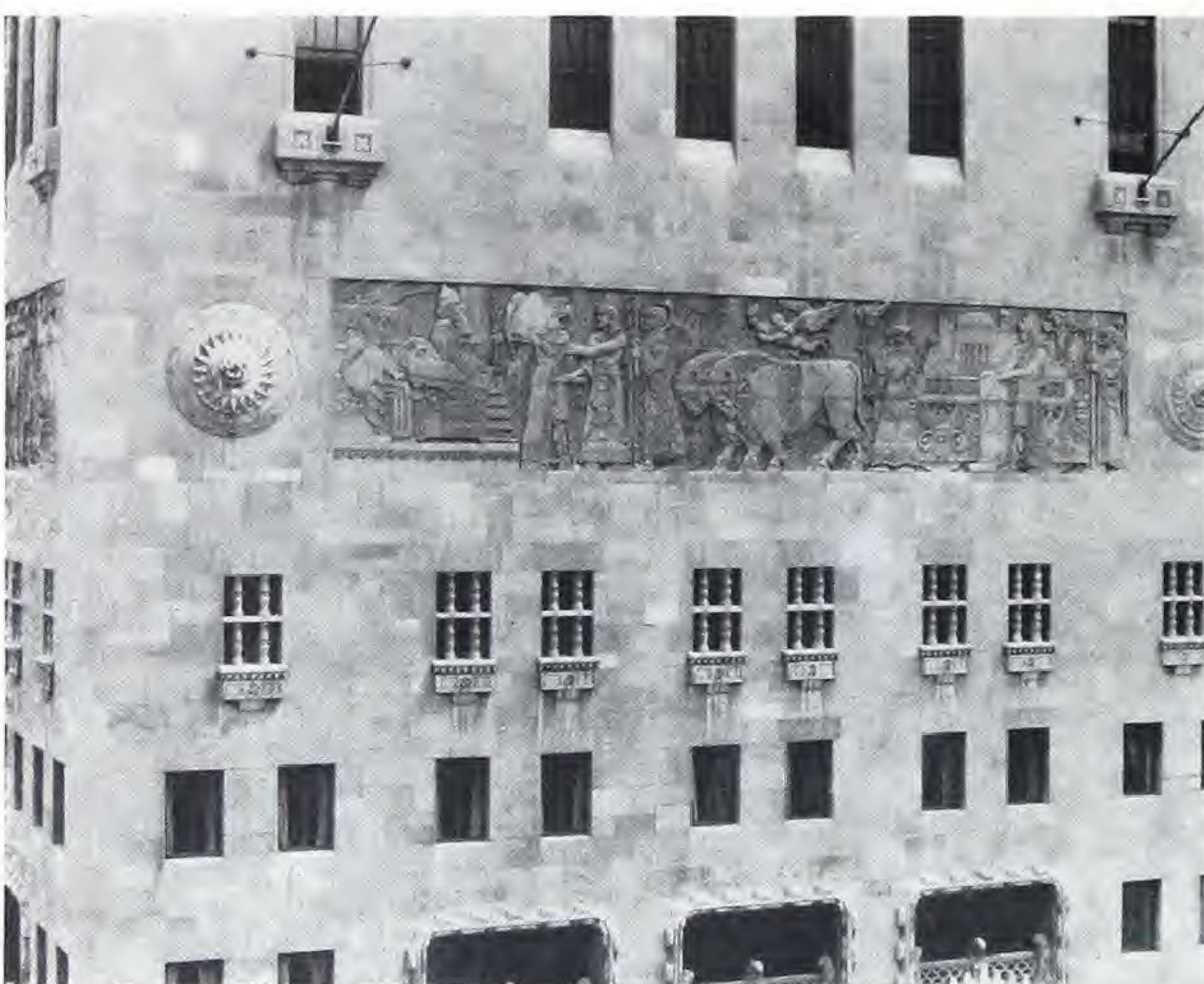


*Detail of capital and impost, St. Bartholomew Community House, New York City.
Mayers, Murray & Phillip, architects*



*Models for the ornamental details of the new British
Embassy building were made in Brussels, Belgium*





Detail of a carved decorative panel of the facade of the Medinah Athletic Club, Chicago, Ill. Walter Ahlschlager, Inc., architect. Leon Hermant, sculptor. Building is faced with Coarse Buff Limestone, shot sawed; trim in smooth finish



Variegated and Rustic Buff Limestone, sawed finish, was selected to face the Williamsburg Savings Bank, Brooklyn, N. Y. Halsey, McCormick and Helmer, architects





*Detail from the Chicago University Chapel.
Ulrich Ellerhusen and Lee Lawrie, sculptors*



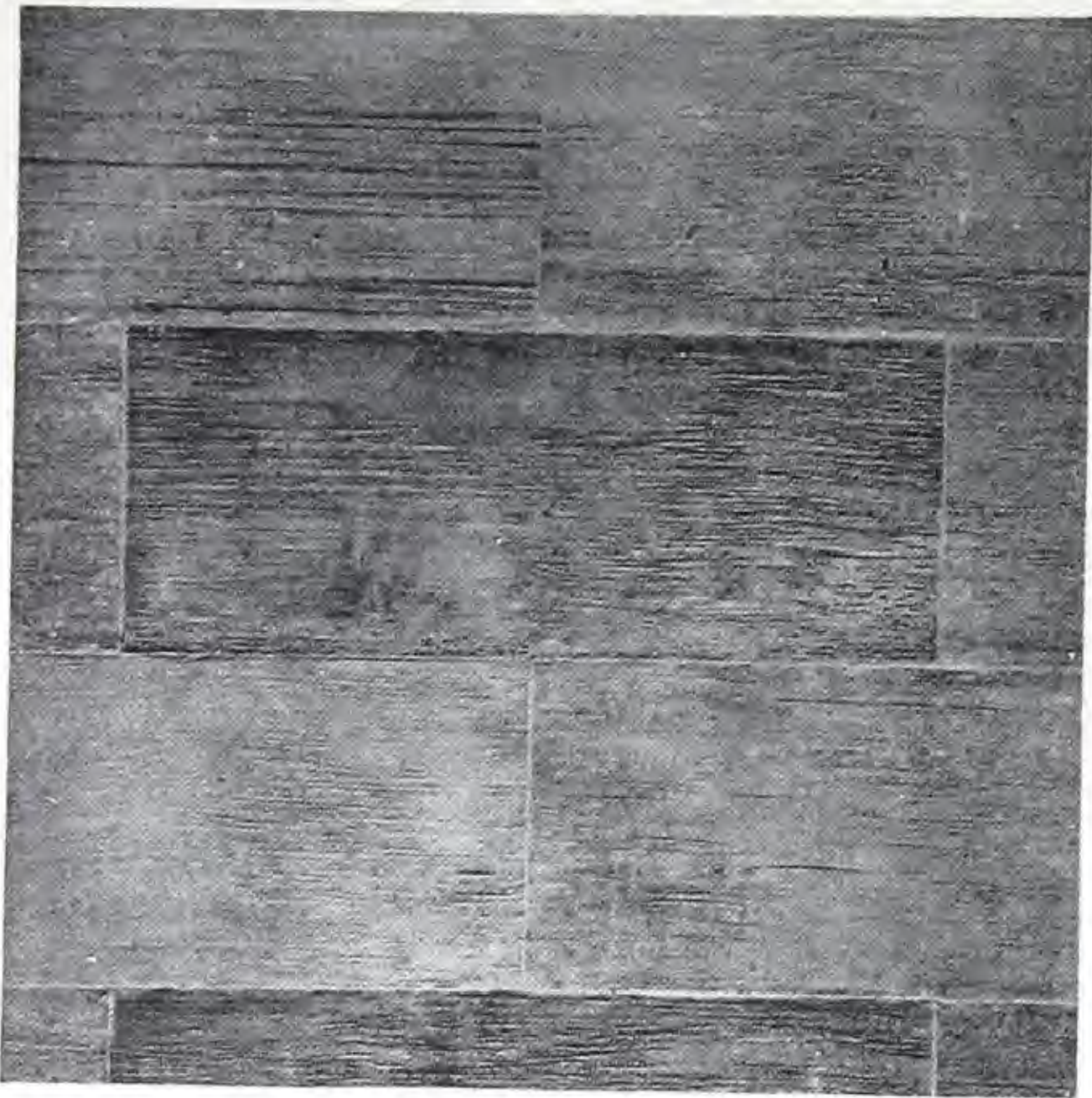
*An amusing detail from the Wil-
liamsburg Savings Bank, Brooklyn,
N. Y. Carved by John Donnelly Co.*



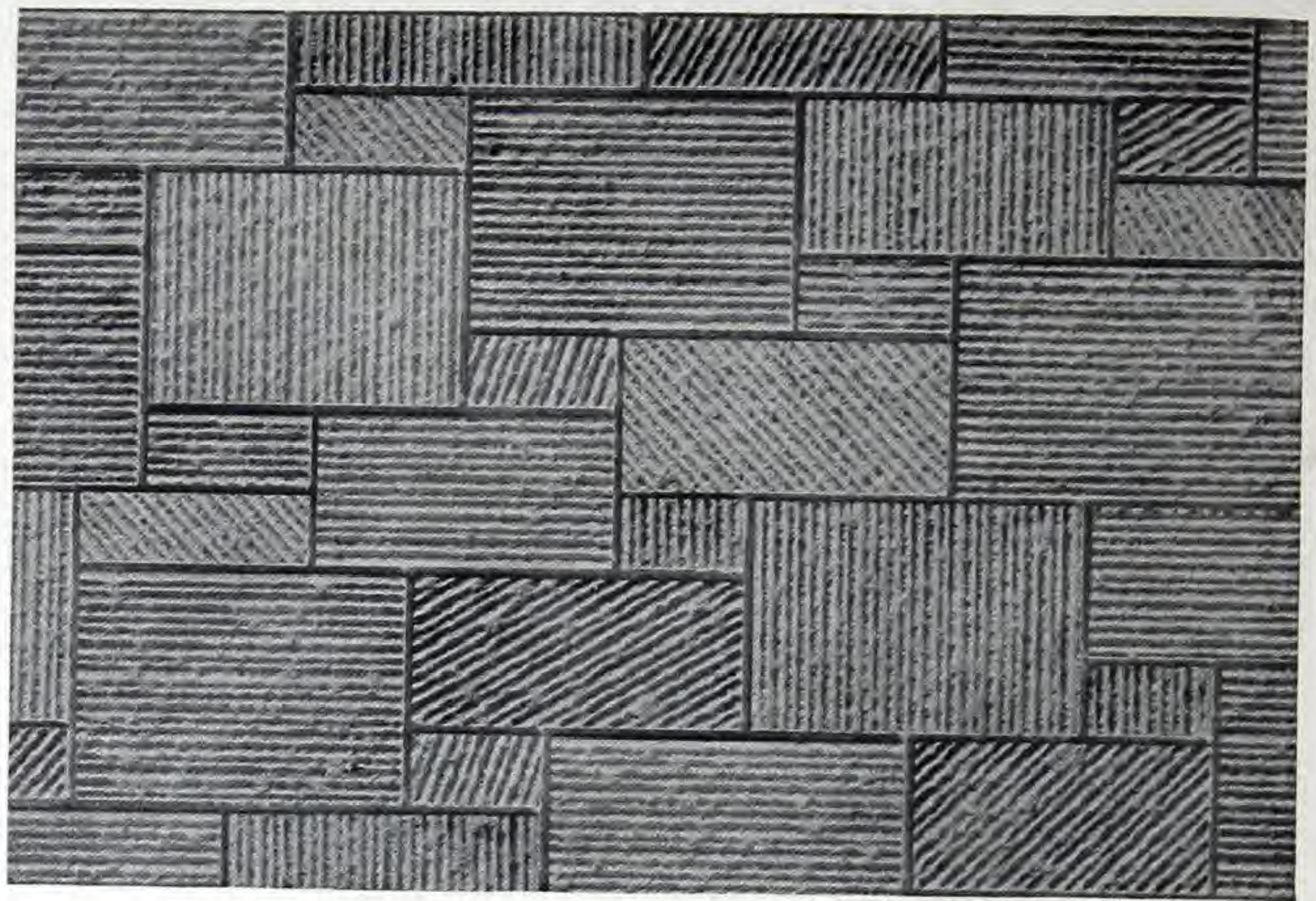
*Cut stone detail, Parish House of
St. John's Church, Laddington, N. Y.
Henry Rowe Associates, architects*



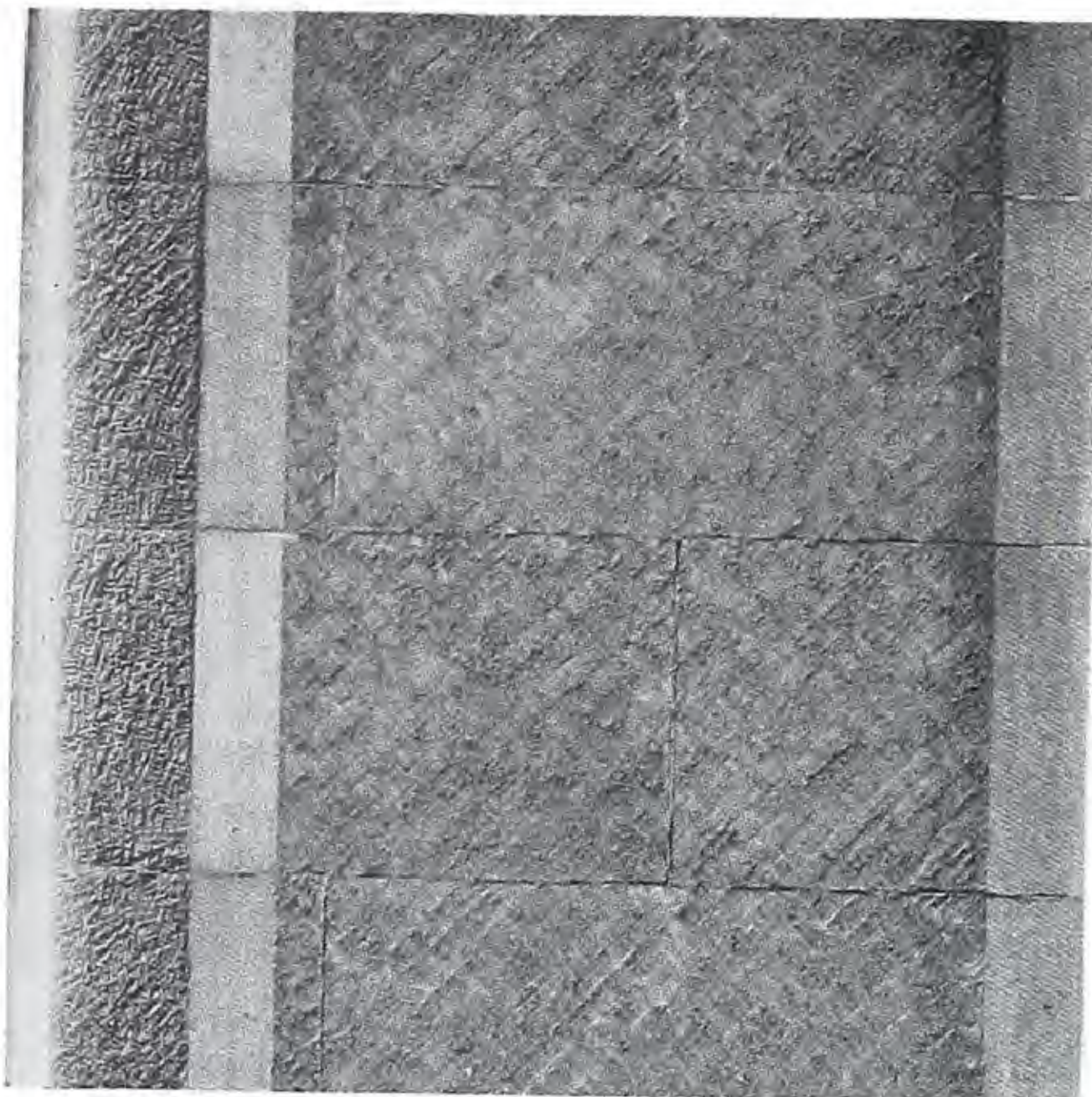
VARIOUS LIMESTONE



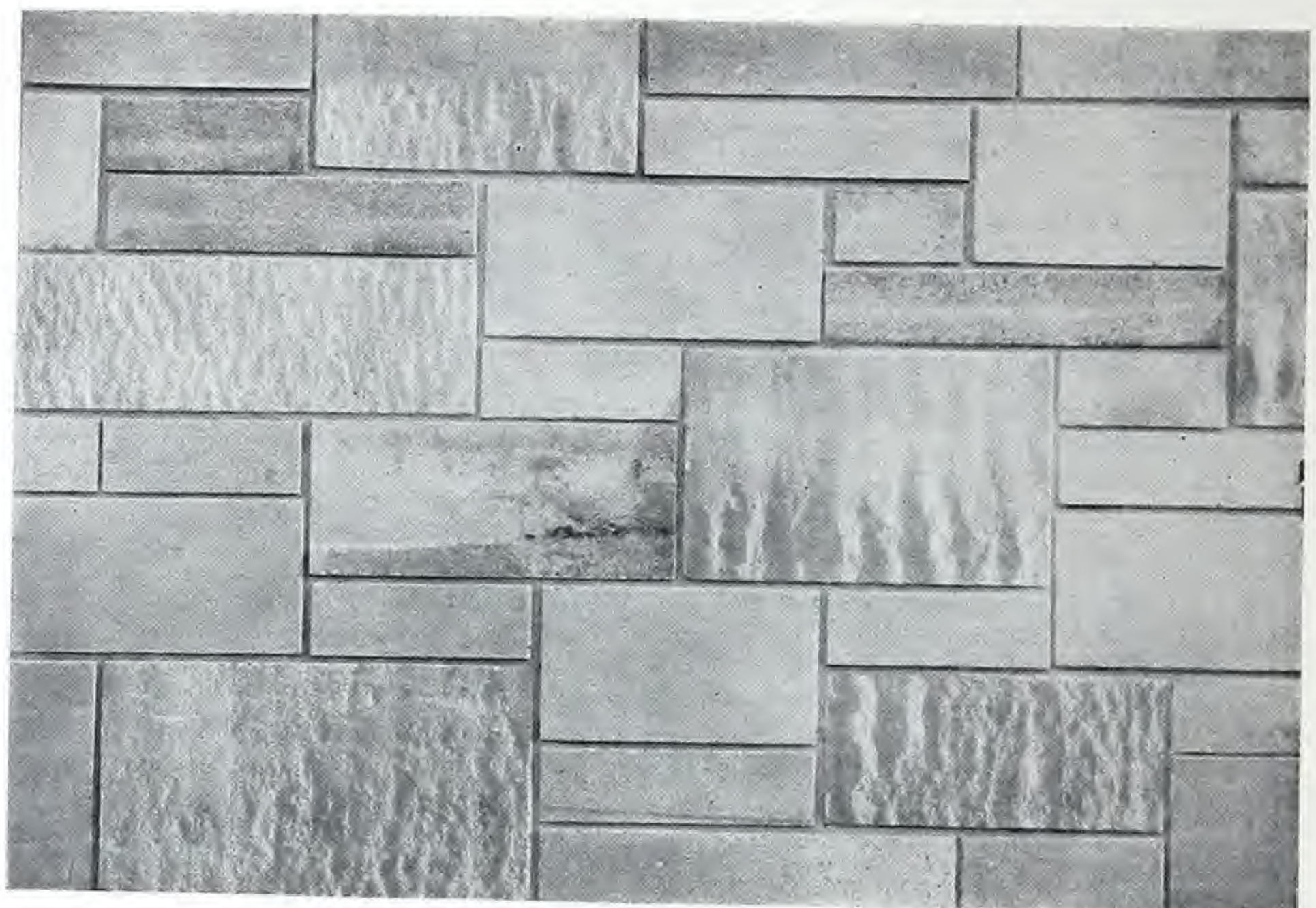
Regular ashlar, shot sawed finish



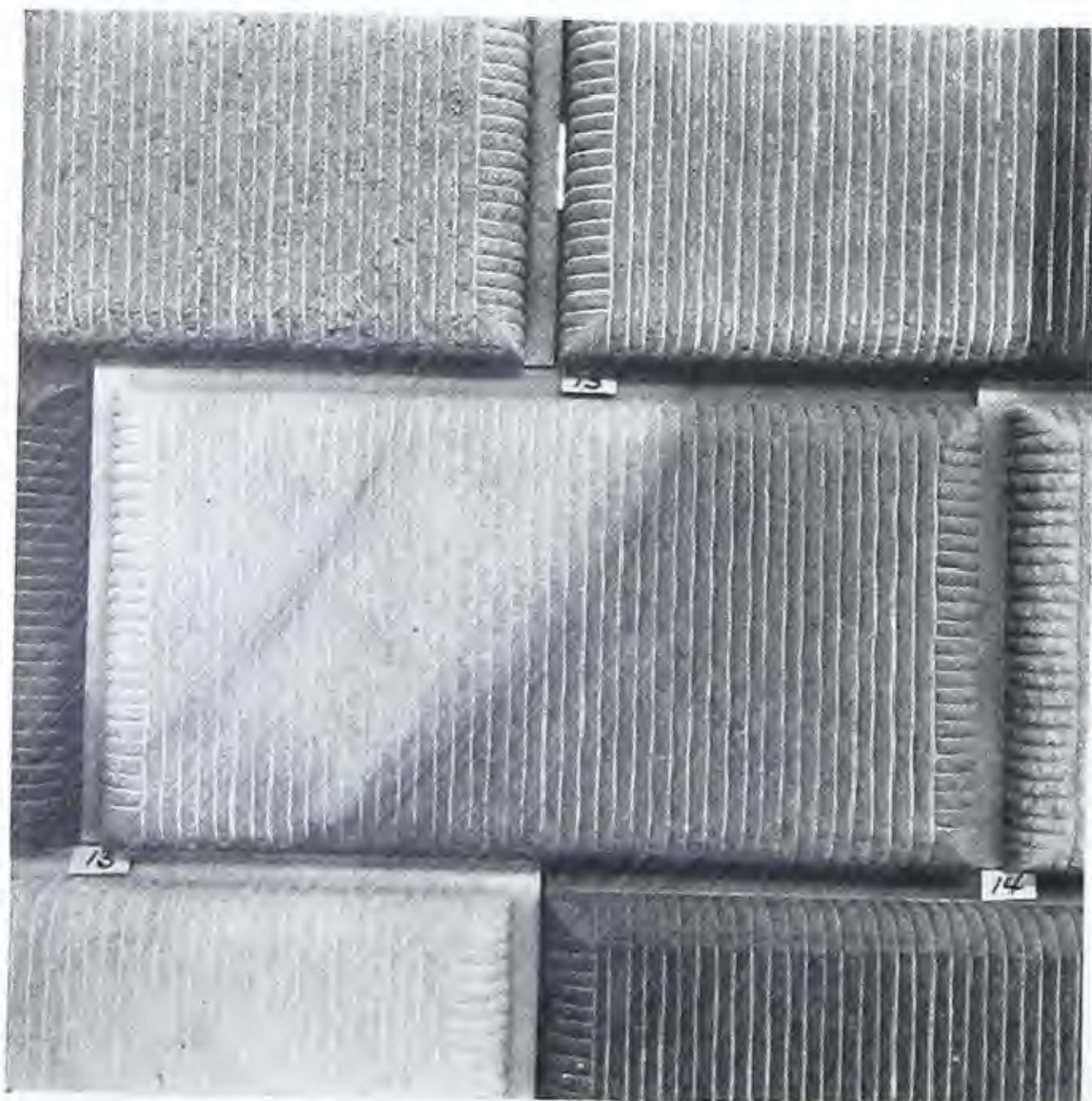
Three unit random ashlar, raked joints, planer ripped finish



Diagonal and vertical tooling combined



Random ashlar, irregularly cut face and sand sawed finish

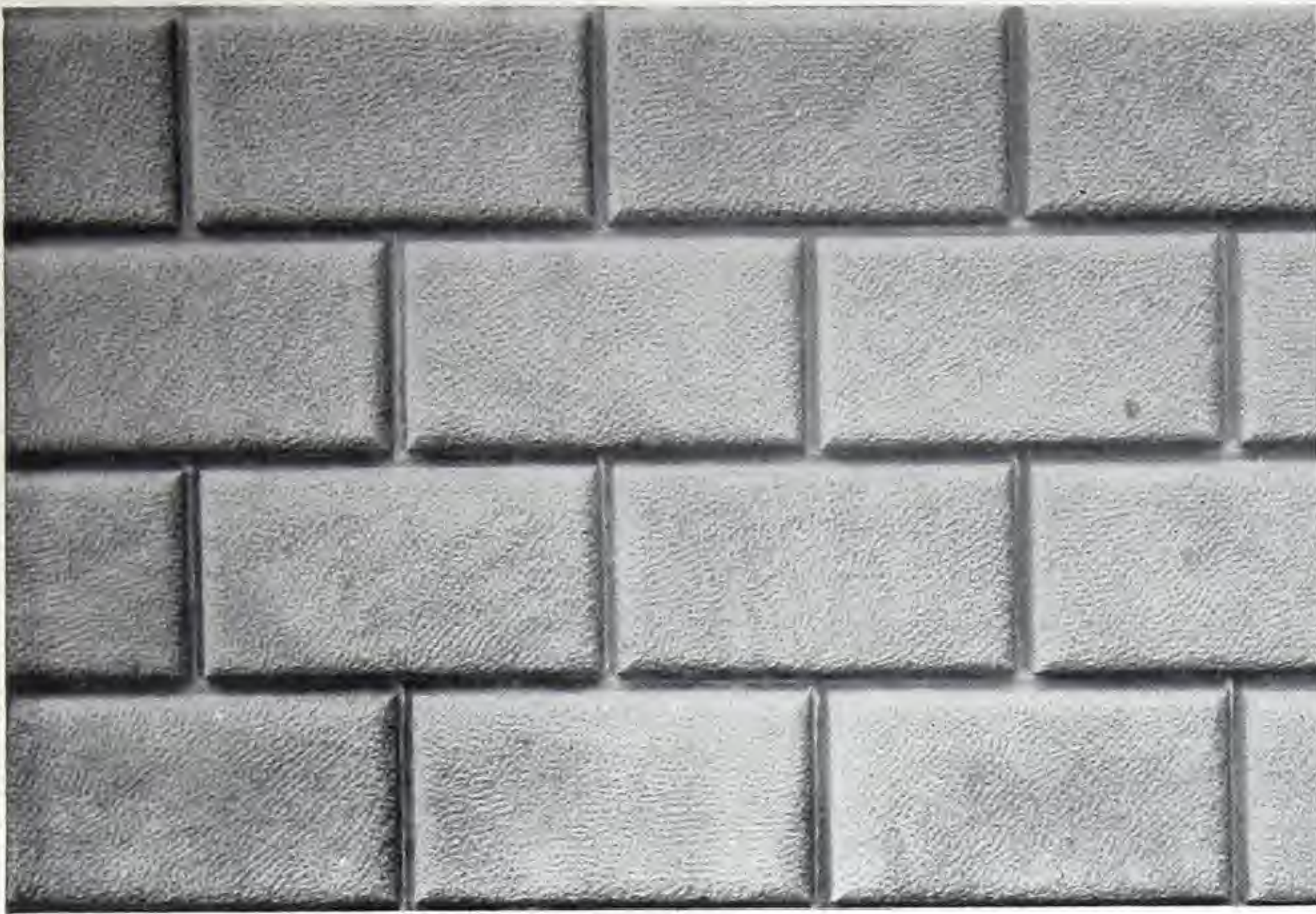


Rusticated ashlar face and edges broached finish

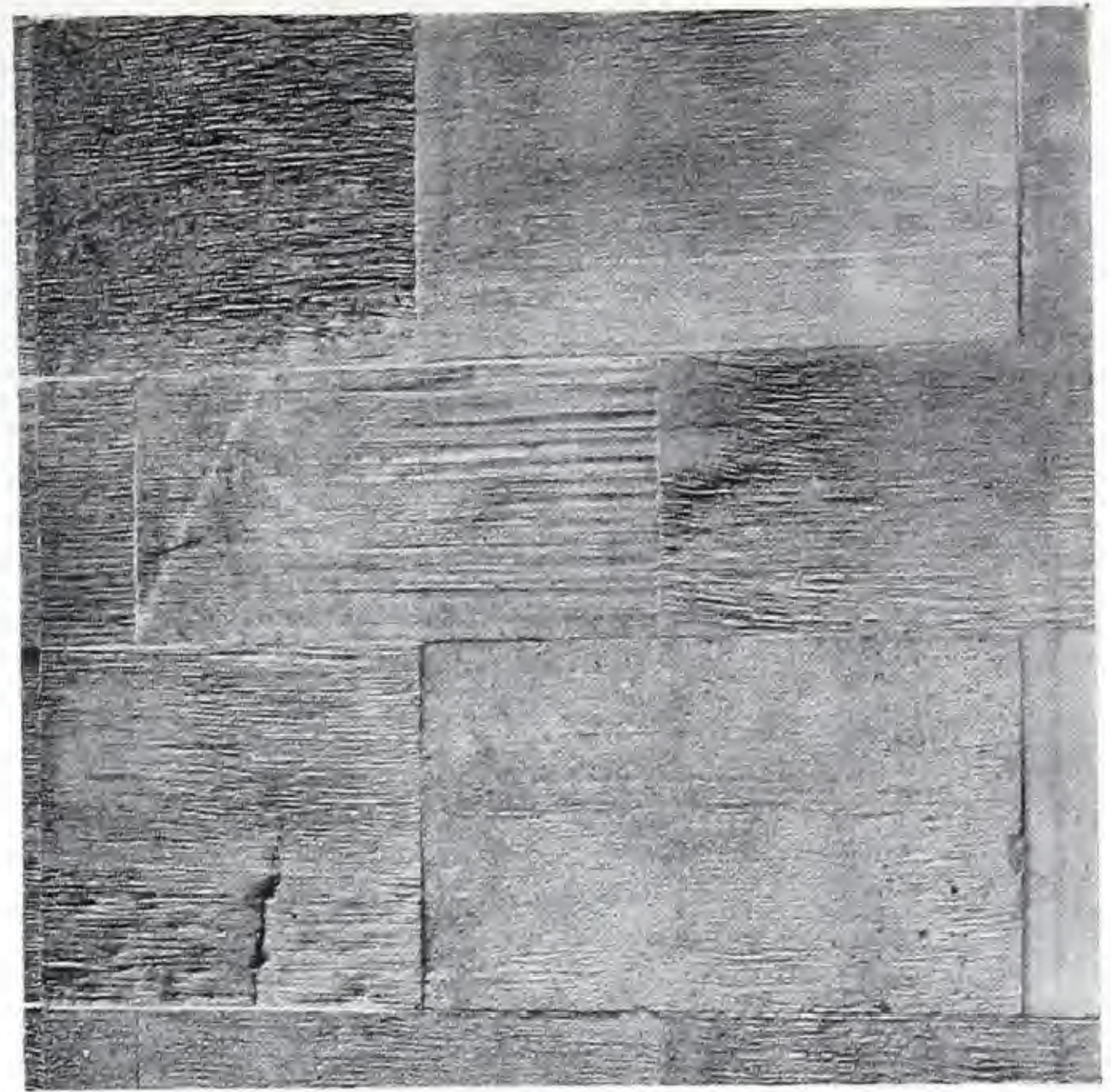


Rusticated ashlar, bush hammered with smooth margin finish

BONDS and FINISHES



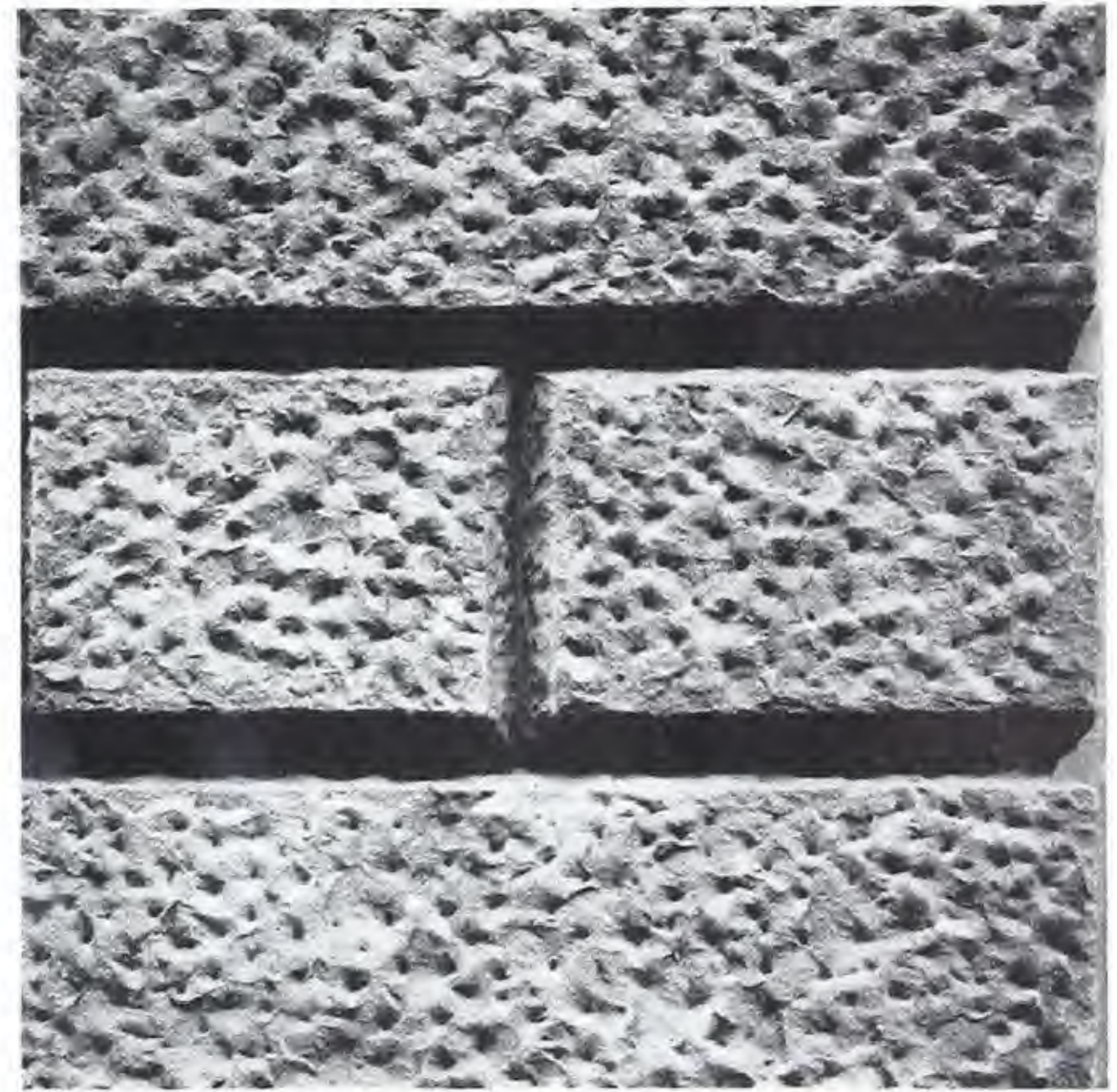
Bull nose rusticated ashlar, flush joints, fine pointed finish



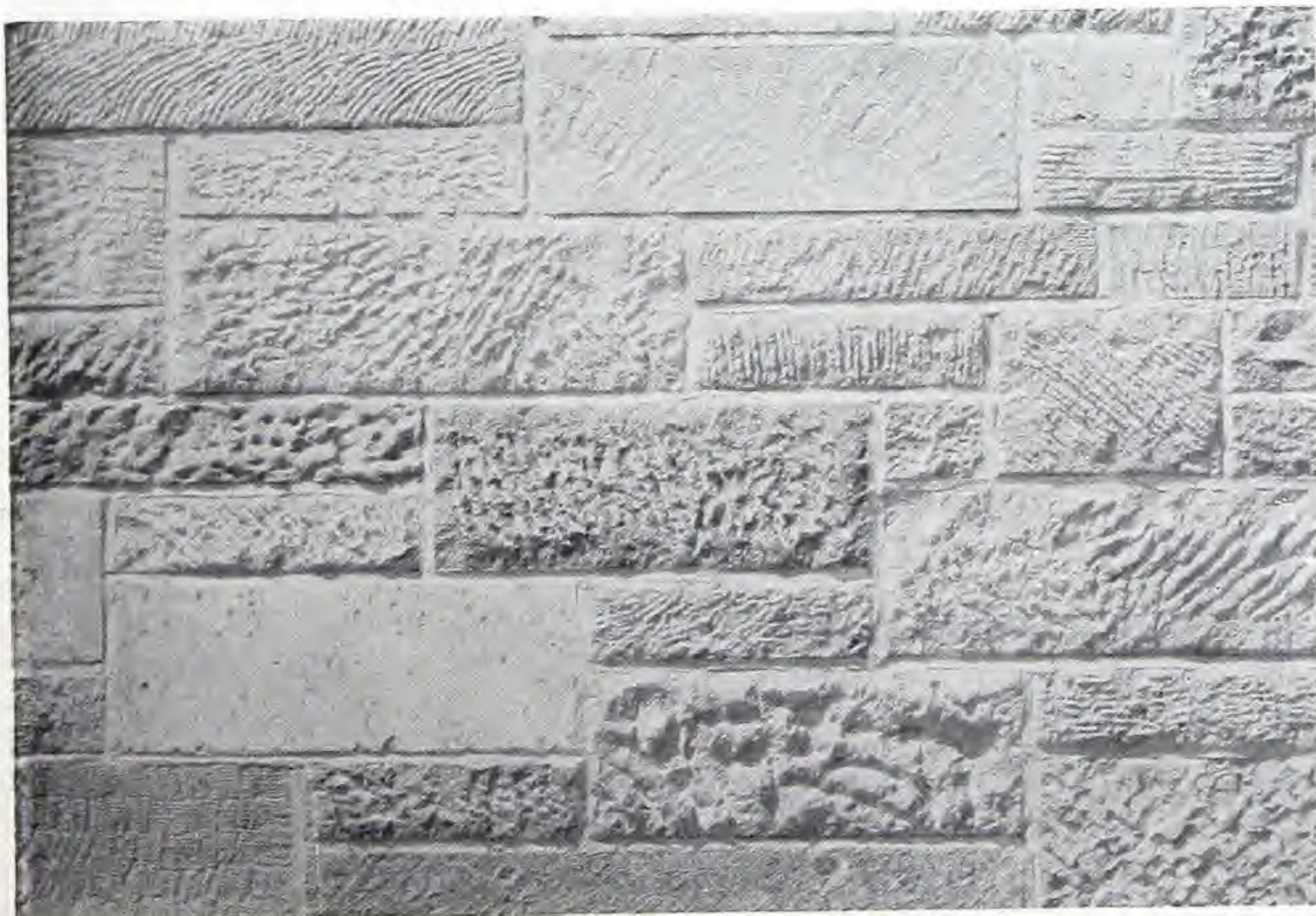
Regular ashlar, shot sawed finish



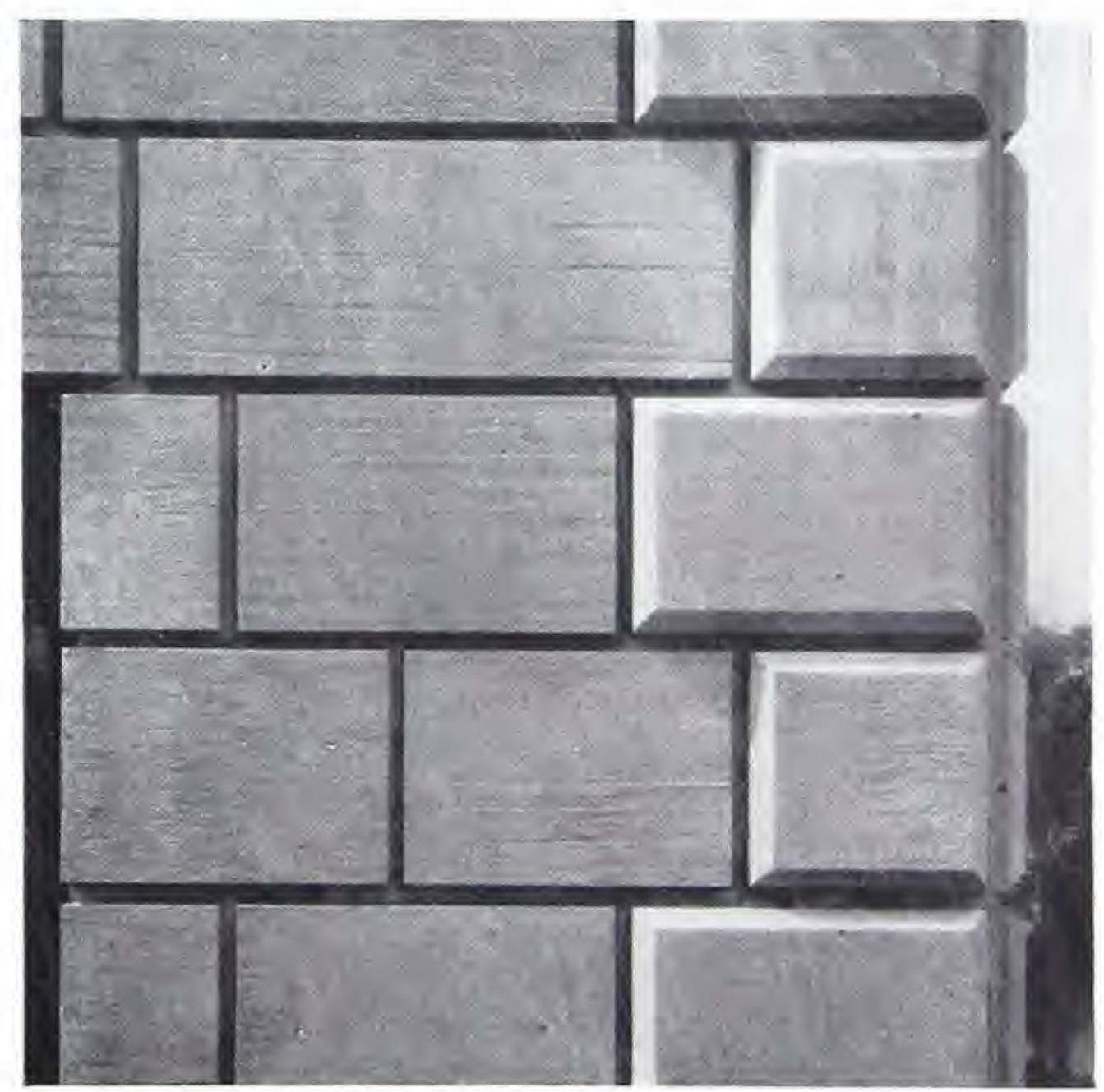
Coarse range ashlar, struck weathered joints, plucked planer finish



Rusticated ashlar, coarse pick pointed finish



Random ashlar, pointed, hand chiseled and irregularly cut finishes



Rusticated ashlar, shot gang sawed finish



One of the two carved eagles for the pylons of the Soldiers' & Sailors' Memorial Bridge, Harrisburg, Pa. Height of eagle is 21 feet—weight is 392,500 pounds. The thirty-five pieces of stone required for each eagle were carefully assembled at the mill before shipment so as to assure perfect fit when finally set.

Lee Lawrie, Sculptor

Sidney F. Ross & Wm. Gehron, Architects

INDIANA LIMESTONE COMPANY

Quarries and Mills

LAWRENCE AND MONROE COUNTIES
INDIANA

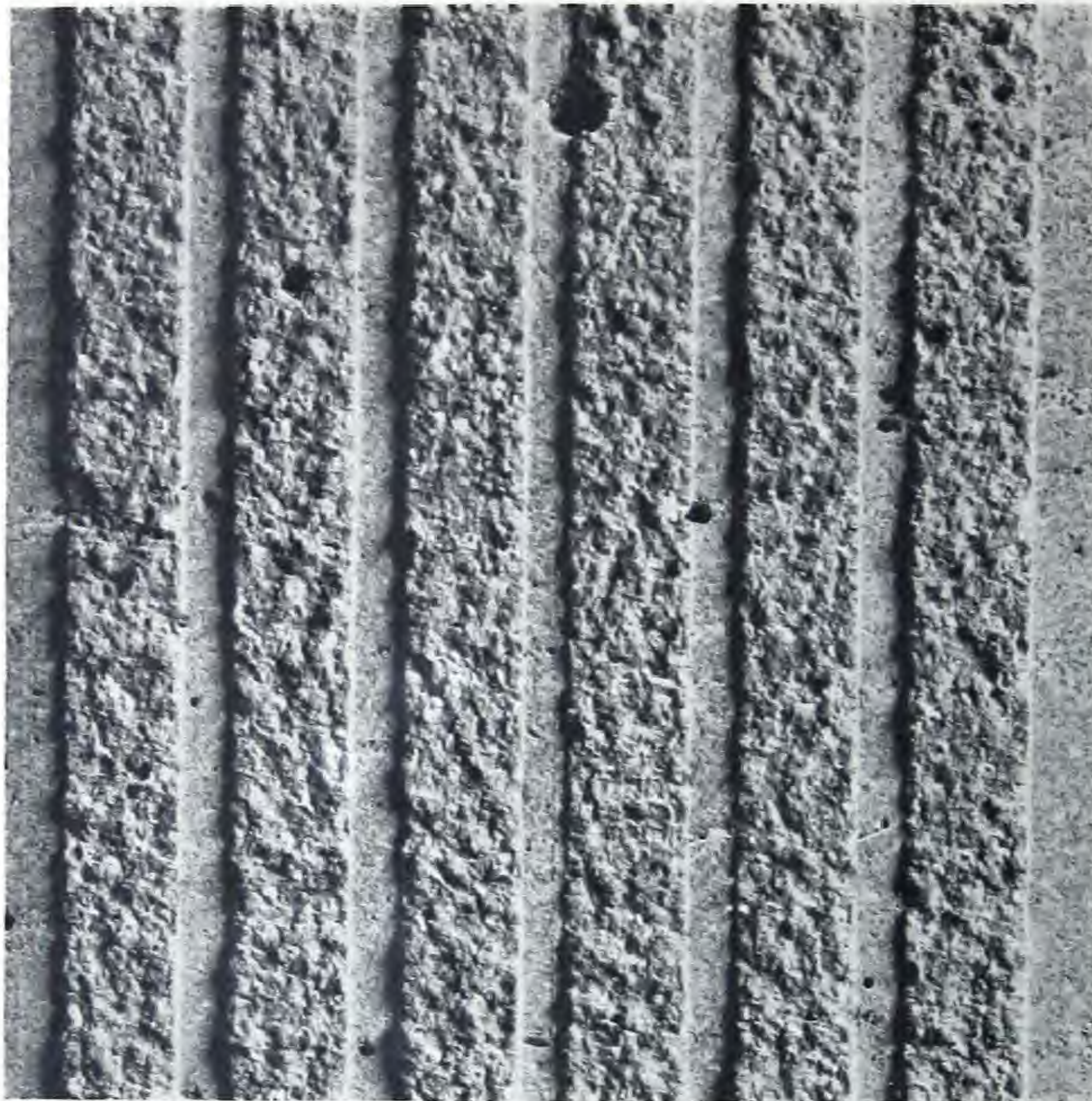
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ILCO Spandrel Pattern No. 5

Coarse textured surfaces are raised;
the smooth channels are slightly sunk.

*See also Spandrel Pattern on front cover.
The economical machine-made finish permits
an almost inexhaustible array of patterns.*